

BEBOP IDEAS

G7 CHORD

THE BEBOP SCALE IS ONE OF THE MOST IMPORTANT SOUNDS IN JAZZ IMPROVISATION. THE BEBOP SCALE IS A MIXOLYDIAN SCALE WITH A MAJOR 7 PASSING. THE PASSING TONE HELPS TO ENSURE THAT PRIMARY CHORD TONES (1 3 5 7) FALL ON STRONG BEATS (1 2 3 4) SEE EXAMPLE BELOW

THE NOTES WITH THE (o) ABOVE ARE THE STRONG BEATS OF THE MEASURE, BUT ARE NOT PRIMARY CHORD TONES (1 3 5 7). THOSE NOTES ARE ACTUALLY (1 6 4 2). HERE IS THE SAME SCALE WITH THE MAJOR 7 PASSING TONE. SEE EXAMPLE BELOW

NOTICE HOW THE NOTES WITH (o) ABOVE ARE PRIMARY CHORD TONES AND FALLING ON STRONG BEATS. THIS EXTRA PASSING HELPS TO KEEP BETTER RESOLUTION BETWEEN CHORDS

BELOW ARE SOME SIMPLE EXERCISES TO PRACTICE. THEY ARE SMALL SCALE SEQUENCES USING THE BEBOP SCALE. EACH EXERCISE STARTS ON A PRIMARY CHORD TONE (1 3 5 7)

USING ARE SIMPLE BEBOP EXCERSISES, WE CAN NOW START ADDING LINK IDEAS. BELOW ARE SOME LINK IDEAS THAT START ON PRIMARY CHORDS. THESE IDEAS ARE COMMON LANGUAGE USED IN IMPROVISATION. PLAY EACH LINK IDEA TO GET THE SOUND OF IT IN YOUR EAR. ALL THESE LINKS WILL BE USED ON A G7 CHORD

The musical score consists of 23 numbered link ideas, each presented as a short melodic phrase on a bass clef staff. The notes are written in a way that suggests a G7 chord as the harmonic context. The ideas are arranged in five rows:

- Row 1: #1, #2, #3, #4
- Row 2: #5, #6, #7, #8
- Row 3: #9, #10, #11
- Row 4: #12, #13, #14, #15
- Row 5: #16, #17, #18

Additional row numbers are placed at the beginning of some rows: 13 at the start of the second row, 29 at the start of the fifth row, and 33 at the start of the sixth row. The final row number is 37.

USING THE SIMPLE SCALE EXERCISES (PAGE 1) AND COMBINING THAT WITH THE LINK IDEAS (PAGE 2), ONE CAN DEVELOP ENDLESS IMPROVISATIONAL VOCABULARY. SEE THE EXAMPLES BELOW.....(NOTE: THESE G7 IDEAS CAN ALSO WORK ON A 11-7 V7 PROGRESSION (D-7 G7 CMAJ7))

41

G7

43

45

48

51

54

57

HAVING STUDIED THE BEBOP SCALE SEQUENCE COMBINED WITH LINKS, ONE COULD COME UP WITH A VARIETY OF MUSICAL IDEAS. THESE IDEAS ALLOW US TO CREATE LINES ON A SPECIFIC CHORD TYPE, BUT NOW THERE MUST BE FURTHER STUDY IN RESOLVING THESE MUSICAL IDEAS TO THEIR HOME BASE, THE TONIC CHORD (V7-I, G7 TO CMA7).

WE WILL NOW SHIFT OUR FOCUS TO THE RESOLUTIONS TO THE MAJOR CHORD.

BELOW IS A SERIES OF RESOLUTION EXERCISES TO HELP CREATE PROPER RESOLUTION TO THE TONIC. THIS IS WHERE MANY STUDENTS LACK STRENGTH. RESOLVING A WEAK CHORD (G7) TO A POINT OF STRENGTH (CMA7)

THESE FIRST RESOLUTION STUDIES WILL DEAL WITH DESCENDING SCALE MOTION EXERCISES FROM THE PRIMARY CHORD TONES OF G7. WE WILL CALL THESE *DOWNWARD RESOLUTIONS*

60

64

ROOT

5TH

7TH

THE NEXT RESOLUTION STUDIES WILL DEAL WITH ASCENDING SCALE MOTION WITH A LEAP OF A THIRD BETWEEN THE LAST TWO NOTES. WE WILL CALL THESE *UPWARD RESOLUTIONS*

68

72

ROOT

5TH

7TH

THESE NEXT RESOLUTIONS ARE BASED ON ARPEGGIO'S. THESE ARPEGGIO'S WILL BE BUILT FROM PRIMARY CHORD TONES (1 3 5 7)

76

G7

CMA7

78

G7

ROOT

CMA7

80

G7

3RD (Bmi7b5)

CMA7

5TH (Dmi7)

82

G7

CMA7

7TH (FMaj7)

NOTICE THE VARIOUS OTHER CHORD TYPES ONE CAN USE FROM BUILDING ARPEGGIO'S FROM OTHER CHORD TONES

ROOT=G7

3RD=Bmi7b5

5TH=Dmi7

7TH=FMaj7

LET'S CONSTRUCT SOME LINES USING BEBOP SCALE SEQUENCES, LINKS AND RESOLUTION EXERCISES TO CREATE LINES RESOLVING G7 TO CMA7

84

G7

CMA7

6

BEBOP IDEAS

86 **G7** **CMa7**

86

90

94

98 **G7 (OMIT7)** **G7** **CMa7**

98

101

104

107

110